



Maud Adams as a Star, Cleo de Merode, "The French Maid," and "The Belle of New York"—All New.

THE principal dramatic feature of this week will be the official installation of Maud Adams at the Empire Theatre. This function was performed two weeks ago at Washington, a metropolitan audience will give the enterprise the authority of its sanction.

In presenting Miss Adams as a star Mr. Frohman will give for the first time here a comedy by J. M. Barrie, entitled "The Little Minister." Mr. Barrie has not dramatized his book, as some may suppose; he has simply founded his comedy upon the novel, and part of the second, and the whole of the third and fourth acts of the play are composed of absolutely new material which Mr. Barrie has written for the stage only, and which will not be found in any shape in the printed book. The American production of this piece is the first which it has had on any stage.

Miss Adams has for her leading man Mr. Robert Edison, who was for some years a prominent member of the Empire Theatre stock company. Her leading character actor is Mr. William H. Thompson. The other members of her company are: Eugene Jepson, Guy Standing, Margaret Gordon, Frederick Spencer, George Fawcett, Jessie Macker, Wallace Jackson, F. Maynor, Cooper, Norman Campbell, Wilfred Buckland, Kate Ten Eyck, and Nell Stone Patton.

The story of the play begins in Caddam Wood. There the little minister meets Habbie, the gypsy girl. She induces him to blow the horn and rouse the town. When the redcoats come she has hooded and clothed herself, and by his silent permission, introduces herself as the minister's wife. In the second act he meets her at Nannie's cottage, and there is tea drinking and disclosures of the minister's heart and mind to Habbie and the audience. In a second scene the minister, instead of going to prayer meeting, follows the gypsy, who has learned the congregation's prejudice and God. In the third the scene is at Lord Rintoul's castle. The minister has followed the gypsy there, but finds Lady Habbie. They desire their love, but the father and his choice for his daughter intervene. However, in Scotland when a man acknowledges a woman for wife before witnesses it is a legal marriage. Habbie insists that the minister be kept in his acknowledgment of the night in Caddam Wood. In the last act he does, and to the surprise of all claims Lady Habbie as his own.

Several indications point to the opening of a new era for Koster & Bial's to-morrow night, when Manager Alfred E. Arons will present for the first time to an American public nearly a score of artists recently engaged by him in Europe. At the head of the list is, as most people know by this time, Cleo de Merode, the dancer from the Grand Opera, Paris, who wears her hair over her ears and is reputed to have broken the heart of the Kaiser.

King. She will appear in the ballet of "Faust," which Mr. Arons has imported direct from the Empire Music Hall, London. Although in this ballet there are over 150 persons, with a spectacular background of storm and other electrical effects, it is safe to say that Cleo will find all eyes centered upon her performance, about which the Parisian artists rave. Next in importance is the Spanish chanteuse, Mile, Paola del Monte—the same who said harsh things about Mr. Dingley while trying to make up her mind whether she would pay duty on her diamonds and costumes or return to Europe without opening her throat. Mile del Monte dances as well as sings. She is a shining light of the Folies Bergere, Paris, and of the Winter Garden, Berlin. Mile Rombello is another feature promised to-morrow. She makes pictures with colored sand in an astonishing manner, it is said. Domestic artists who are not so famous as well as foreign. Tina Pantzer will do wire-walking, and others will endeavor to remind the audience that Mile Cleo does not have the field entirely to herself.

"The French Maid," a musical comedy by Basil Hood and Walter Slaughter that has achieved success at Terry's Theatre, London, where it is now nearing its three hundredth performance, will be given its first American production at the Herald Square Theatre to-morrow night.

The piece has been staged and rehearsed with all the attention to detail for which E. E. Rice is celebrated. There will be handsome scenery and shapely girls in brilliant attire, and the dancer Sabaret will appear in the carnival scene in the second act.

The action of the piece occurs at Bonlogne. The Prince of Pampoune on a visit to England prevails an expensive guest, the authorities have bestowed upon him the honorary rank of Admiral and arranged a long cruise as a cheap method of getting him out of the country. Simultaneously with the arrival of the Prince and his entourage, Sir Drummond Fife, at the Hotel Anglaise, Bonlogne, the British squadron drops anchor in the harbor to receive the Prince on board the flagship. The officers of the fleet, among them Admiral Sir Hercules Hawes, commanding, and Lieutenant Harry Fife, visit the hotel. Lady Hawes, accompanied by her niece, Dolly Travers, is a guest there, the former awaiting her husband's arrival and the latter her sweetheart, Harry Fife. The proprietor of the hotel is Monsieur Camambert—an excitable and jealous Frenchman, whose wife has divorced him. Camambert lives in perpetual fear that this divorced husband will turn up and run him, Camambert away. The advent of the naval officers plunges Camambert into jealous fears, and Sir Hercules Hawes' somewhat vague inquiries for the hotel, lead Camambert to suspect that he is the divorced husband of Mme. Camambert, and thereafter until the final fall of the curtain there is a succession of farcical situations interspersed with sprightly and tuneful music.

The principals of the cast are John Gordon, Harry Fife, George Henry, William Armstrong, Charles E. Sturges, Anna Robinson, Eva Davenport, Yolande Wallace, Leonora Grito, and Marguerita Silva.

Gustave Kerker and Hugh Morton, authors of "The Belle of New York," which will be produced at the Casino Tuesday night, are anxious to have it understood that the new piece is not a review. They prefer to classify it as a typical production of the "Lady Slave" measure of harmony and semi-serious fun. It is in two acts, and the scenes are local. The movement

carrying its lyrics concerns the career of a lively youth who comes to the metropolis from a little up-the-State village. The first scene passes within the bachelor home of the youth on Riverside Drive, the second on the Drive, the third in the Chinese section of the city, the fourth in a polite resort of upper Broadway, the fifth in the Grand Central Depot, and the sixth at Narragansett Pier. The company engaged for the production is rich in famous humorists, the organization of over one hundred, including Dan Daly, Dave Warfield, George Schaller, John Slavin, William Cannon, George Fortescue, William Sloan, Ada Dore, Paula Edwards, Marie George, and Edna Mae Pettie. George W. Lederer, who has been responsible for the stage shipping of all of the Casino successes of recent seasons, has staged the new piece.

The quaint and curious sights of everyday life will be seen in "McFadden's Row of Flats," which will be presented for one week at the People's Theatre, beginning on Monday evening. The amusing theme of the play is taken from the well-known caricatures of the cartoonist, R. F. Outcault. The dramatization is by E. W. Townsend, known as the creator of "Chin-

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